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PORTRAIT OF HIMSELF
BY REMBRANDT
LENT BY HENRY C. FRICK

THE HUDSON-FULTON EXHIBITION

THE Museum's part in the Hudson-Fulton Celebration—the Exhibition of Dutch and American art—was opened on Monday evening, September 20th, with a reception to the members and their friends and the Hudson-Fulton Commission and Committee on Art Exhibits. The guests were received in the Morgan Gallery of Porcelains, by Hon. Stewart L. Woodford, President of the Hudson-Fulton Commission; Mr. J. Pierpont Morgan, President of the Museum and Chairman of the Committee on Art and Historical Exhibits; Mr. Robert W. de Forest, Chairman of the Committee on Art Exhibits; Mr. George F. Kunz and Mr. Edward Robinson, of this Committee.

A string orchestra under the direction of David Mannes, stationed in the gallery at the north end of the main Fifth Avenue hall, played during the evening.

The Exhibition will continue during November.

OLD DUTCH MASTERS*

BY ROYAL CORTISSOZ

FROM THE "TRIBUNE," SEPTEMBER 19, 1909

EVERY student of seventeenth-century Dutch painting knows how indispensable to his purpose are certain historic galleries in Europe. Nevertheless, if anything could be substituted for the experience thus to be secured, it would be such an acquaintance with the subject as may now be made at the Metropolitan Museum. The collection of about a hundred and fifty old Dutch pictures which has been brought together there by the Hudson-Fulton Celebration Commission is one of extraordinary significance.

No such resplendent show has hitherto been made in this country, and in all probability it will be many a year before anything like it is organized again. It was rendered possible, of course, only by the generous spirit of a number of private

*Many important notices on the painting in the Dutch Section of the Hudson-Fulton Exhibition have appeared in the daily press, two of them we are kindly allowed to reprint here.

owners. From the Museum's own rich store a number of invaluable works have been drawn, but this undertaking has rested heavily on the coöperation of Mr. J. P. Morgan, Mr. J. G. Johnson, Mr. H. C. Frick, Mrs. C. P. Huntington, Mrs. H. O. Havemeyer, Mr. M. C. D. Borden, Mr. B. Altman and divers others.

The immediate appeal of an exhibition of this sort is made to the spectator's curiosity and his sensuous instinct. It is, by itself, a little exciting to see so many famous works gathered together in one place, and after the first moment of surprise there follows a kind of glut of the eye, a reckless gormandizing of massive draughtsmanship and sumptuous though somber tone. Later impressions take account of more complex elements of charm and provoke reflection on the remarkable educational value of the collection, framed as it is with special reference to that Dutch period in the history of New York which is just now uppermost in our minds. These pictures throw, to begin with, a flood of light on Dutch types, Dutch manners and dress, boldly relieved against a background of Dutch landscape and architecture. In the portraits of Rembrandt and Hals you are brought face to face with the seventeenth-century burgher and his wife; Vermeer and De Hoogh will show you how they lived at home, and while the Ruisdaels expose the character of the countryside and waterways in Holland the broadly humorous compositions of Jan Steen will people the scene for you with Hobbins and his doxy. The light that suffuses this land of our ancestors is gray and cool. For all the moisture in that northern atmosphere things are seen clearly in it and painted with meticulous accuracy. Steady-going realists we dub the painters of the place and the period. For one explanation of the course they followed look at their flat landscape, their comfortable farmsteads and their comparatively sunless sky. Look also at the society reflected in their paintings, at the heavy frames and honest but quite unemotional physiognomies of the men and women, and at the wholesome, earthy lives they lead indoors and out. What more natural than that the artists dwelling in

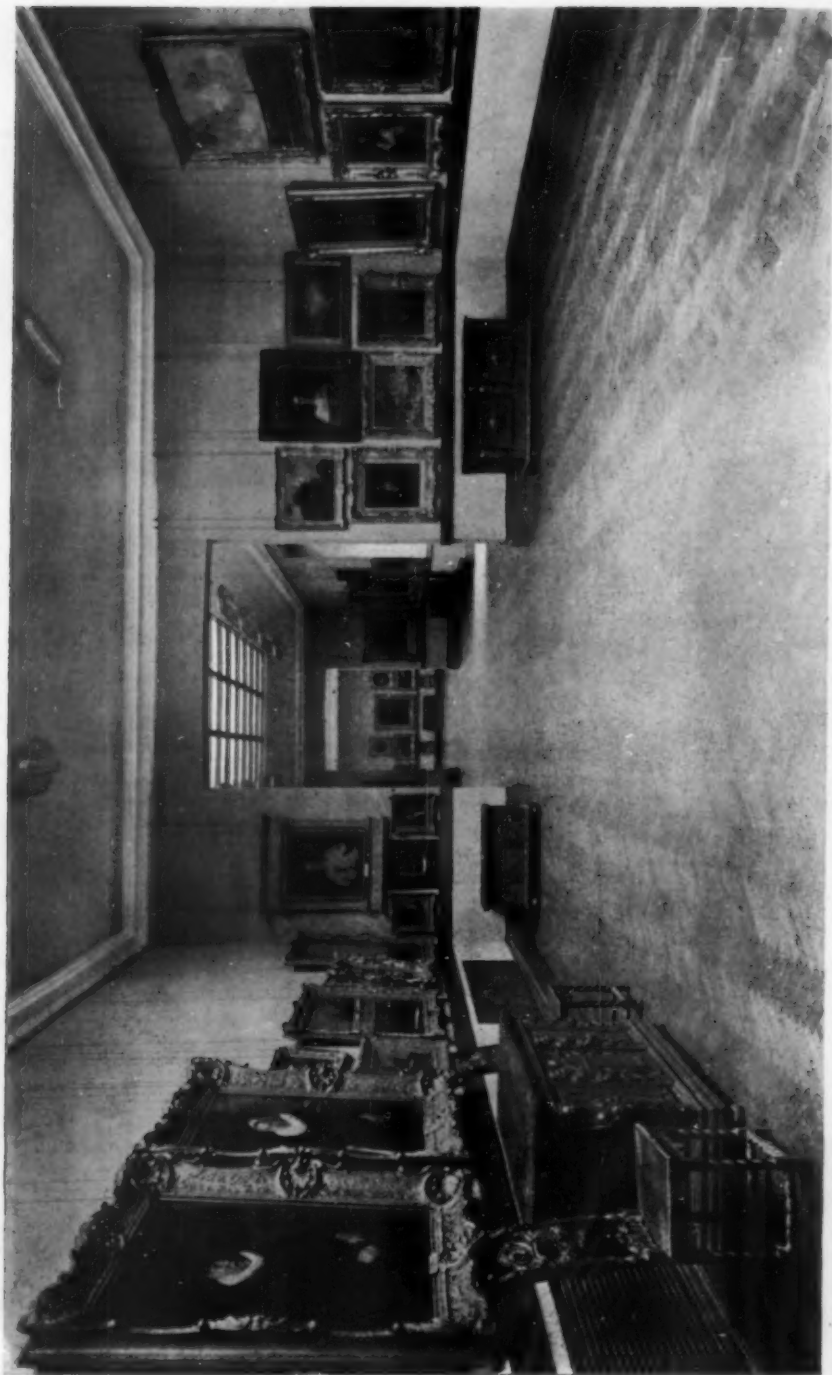
such an age of sturdy materialism should develop the gifts which go to the making of a realistic picture? Dependence upon the visible fact, simplicity, truth, were in the very air they breathed.

While the importance of the pictures in this exhibition as so many social documents is duly to be emphasized, it is soon subordinated to purely æsthetic questions. These masters are to be prized because they produced monuments to the life of their time. They are to be honored far more because they were men of rare accomplishment. This is where the Rembrandts, for example, detach the observer from all thought of the Dutch and set him to thinking only of one great man's consummate powers. Allusion has been made to the cool gray light of Holland. It formed the art of the school, in some of its aspects, but it could not beat down the originality of the master of them all. He was too much of a colorist for that, and, by the same token, too imaginative, too much a man of brains. It is worth while, as an illustration of the manner in which art is influenced in the making by more than the manual dexterity of which we are always hearing so much, to compare the essential stuff of Rembrandt's work with that to be found in the work of Hals. The latter is supreme, so far as he goes. The portraits by him in this collection are sheer miracles of technique. Consider the free, direct, and almost uncannily masterful brushwork in the portraits of Herr Bodolphe and his wife, lent by Mr. Morgan, and especially look at the modeling of the woman's face. Here you have virtuosity kept superbly in hand. Again, in Mr. Libbey's "Boy Playing a Flute," you have it fairly swaggering; the artist seems to exploit his marvelous resources with a shout of jubilant authority. Loosely though he may handle his motive, as in the portrait just mentioned, or firmly and crisply, as in Mr. Borden's charmingly blonde "Caspar Sibelius," or Mrs. Huntington's "Portrait of a Man," he is always the man of an incomparably elastic and sure brush. He goes to the heart of his sitter, too, painting his prosperous bourgeois or his dashing young blood with all the straightforward human

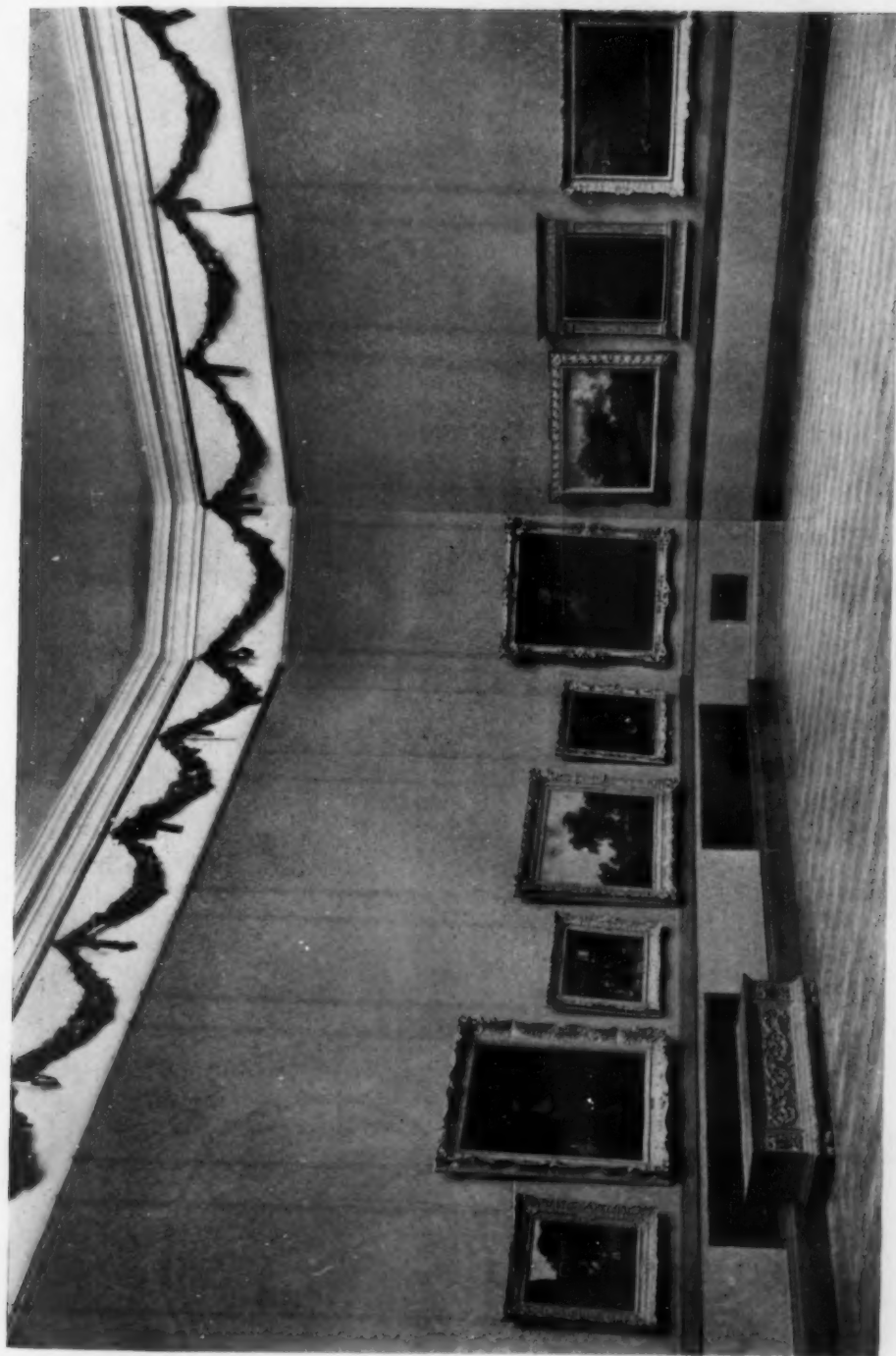
sympathy in the world. But while his feet are so stoutly planted on the earth that he paints you truth itself, while he is such a magician of the brush that he deeply satisfies your sense of style, it is to Rembrandt that you turn to see truth, and style, raised to the nth power.

He, Rembrandt, is the great psychologist, the plunger into depths of which Hals knew nothing, the interpreter of emotions which seem to have at once stirred his soul and prodigiously heightened his technical powers. How wide was his range! There is a bit of still life here, Mr. Johnson's "Slaughtered Ox," to show how he could amuse himself just with the values to be played with in a curious mass of tone. There is nothing to disclose the religious intensity which he could put into the "Supper at Emmaus," in the Louvre, or the "Manoah's Prayer," at Dresden, and nothing illustrative of the dramatic passion which electrifies the great "Samson and Delilah," but there are gleams of his poetic fervor in Mr. Johnson's exquisite "Finding of Moses," and his pathos comes out poignantly in Mr. Borden's noble "Lucretia." For another strain in Rembrandt's opulent nature, observe, too, the graceful "Sibyl," owned by Mr. Davis. It is a souvenir, one divines, of a light and happy moment. The figure is alluring. Over its fragile elegance the brush, often so heavily loaded, passes with suave swiftness. Very delicate and vivacious does this seem beside the typical Rembrandt of his later period, with its thick impasto. It stands for a quite separate mood. But it is not in diversity of theme and mood alone that he imposes the weight of his genius upon us. It is, rather, by his power and penetration within a comparatively restricted field that he manifests his singularity. Of the numerous paintings by him shown on this occasion nearly all are portraits, and the important thing to note is the positive grandeur which they, by themselves, bring into the exhibition.

He knows the spirit of youth, as witness the glowing "Saskia," belonging to Mr. Widener, or the "Young Painter," lent by Mr. Morgan. He knows the force and pride of manhood, as witness Mr. Vanderbilt's "Noble Slav," a kind of monument



HUDSON-FULTON EXHIBITION, DUTCH SECTION



HUDSON-FULTON EXHIBITION, DUTCH SECTION

to arrogant masculinity. Then, glancing as we pass at such definitive studies of elderly complacency as Mrs. Havemeyer's celebrated "Gilder," we watch him at perhaps the gravest of all his tasks, the interpretation of old age. If there are two Rembrandts here which more than any others might be chosen as revealing the full height of his genius, they are the "Portrait of Himself," the majestic canvas of 1658 lent by Mr. Frick, and Mrs. Huntington's solemn "Savant," the portrait including an antique bust. It is not realism in any narrow sense that you apprehend in such paintings as these. It is realism surcharged with feeling, technique in which the power of the soul is active. One thinks of Michelangelo in the presence of the two portraits, of his largeness of form, his way of lifting the human body on to a plane of high imaginative significance. Only the Italian master was wont to throw a godlike sublimity over his models. Rembrandt keeps close to the tragedy of this world. Painting his own portrait or that of his brooding savant, he works broadly, grandly, with something of Michelangelo's elemental energy, but all the time his bosom is packed with intense emotion, all the time he is touched with "the sense of tears in human things." It is tempting, in any survey of a collection like this one, to pursue ideas of execution, to note, for example, the passage of Rembrandt through the close workmanship of his earlier period to the magnificent breadth of his prime and the sunset splendors of his closing years. But before such portraits as these, saturated in creative power, to talk of details of brushwork is to spell anticlimax.

The lover of painting for its own sake suffers no such embarrassment in approaching Vermeer. Though he painted once a picture of "Diana and Her Nymphs," a decidedly pedestrian conception of a mythological theme, now in the museum at The Hague, and though there is unquestionable dignity in the "Jesus in the House of Martha," by him, which is owned in Scotland, he never made any pretense of appealing to his public on lofty grounds. For him it was enough to paint some placid lady of Delft, occupied in household duties, or

seated at her dressing table, or idly talking with her cavalier. He was content with this simple ambition—since in the achievement of it he could practice a sort of wizardry, poetizing paint, extorting from his pure surfaces a beauty which Rembrandt himself, with all his tremendous powers, could not have attained. Perhaps the master would have disdained Vermeer's ideal as something not altogether worthy of his genius, a thing naturally to be left to a quieter, more refined and, perhaps, smaller temperament. Vermeer could afford to concentrate himself upon his modest inspiration. It was, at any rate, authentic, and, what is more, it led him to perfection. There are five examples of him at the Museum, and, as has been noted, Mr. Altman is to lend another. This is good fortune, indeed, considering that there are only thirty-odd Vermeers in the world. It is interesting to observe, too, that of the specimens now shown the finest is that "Girl with Water Jug," which is a permanent possession of the Museum, forming part of the late Mr. Marquand's fine collection. Even Mr. Morgan's "Lady Writing" and Mrs. Huntington's "Lady with Lute," both radiantly beautiful paintings, seem a little less gemlike than this flawless study of blues and whites.

It is not only his superiority in respect to style, but his finer qualities as a colorist and a painter of light that give Vermeer an almost cruel advantage over those fellow countrymen of his who labored in the same field. There are some notable specimens of their craft in this exhibition. Senator Clark, Mr. Borden, and Mr. Frick have each lent a good piece by Terborch; Mrs. Havemeyer sends her brilliant picture of "The Visit," by De Hoogh, and besides several other examples of that artist, there are two thoroughly representative Metsus. These paintings are intrinsically admirable, and they serve, of course, a useful purpose in rounding out a chapter of Dutch art in a scheme like that arranged at the Museum. At the same time one cannot help speculating, half amusedly, as to how much more effective they would be if there were no Vermeers about. Beside his cool white light the luminosity of De Hoogh seems

artificial and sadly overwrought. He makes Terborch look dull and hard, and Metsu trivial. Above all, his wonderful surfaces, so smooth and yet so soft, so jewel-like and yet so clearly *painted*, in the artist's closest sense of the term, put theirs to shame. For a little lesson in the difference between the masterly manipulation of pigment and the humdrum management of the same problem, compare the treatment of the blue skirt in the Marquand Vermeer with that of the red dress worn by the last figure on the right in Mr. Borden's De Hoogh, "The Music Party." It is an instance of the crushing triumph of genius over talent. One comes back, too, in noting this contrast, to the ever-absorbing question of the relation of spirit to substance. Hals, painting humanity with gusto, still cannot mold it to quite the moving forms that lie within the reach of the more creative Rembrandt. De Hoogh and his compeers use the same models that answered for Vermeer. They trust, as he did, to the life about them, but they lack his last subtle *flair*, his inalienable sense of beauty. So it is with Jan Steen, that boisterously sympathetic limner of rustic manners, the ways of the barnyard and the tavern. It is impossible not to kindle to the spirit, the truth, and the skill in the pictures by him at the Museum. It would be absurd to undervalue their artless comedy, and in one example, the "Grace Before Meat," lent by Mr. Johnson, we are touchingly reminded that he, too, had his not ignoble moments. Nevertheless, you cannot find delight, a lasting sensation of beauty, in the Dutch Hogarth as you can find it in Vermeer.

GREAT DUTCH ARTISTS

BY BYRON P. STEPHENSON

FROM THE "EVENING POST," SEPTEMBER 20, 1909

IN any collection of paintings, even where the greatest of the Italian schools are to be seen, a Rembrandt must hold its own. But in an exhibition shared only by his Dutch contemporaries, although Franz Hals may be there

at his best, Rembrandt, by the transcendent strength of his genius, by his intellectual power, commands.

In the central hall, occupying the principal place, hangs the "Portrait of Himself" (Henry C. Frick's), which was painted in 1658. Here is individuality, here is breadth, here is profundity of ideas. Rembrandt succeeded better than any other painter at reaching the soul, but it may have been more often his own soul than that of his sitter which he reached, after he had fallen on evil days. Probably in "The Savant" (Mrs. Collis P. Huntington's), who touches a bust of Homer, the faraway expression of those sad eyes expressed more the feelings of the painter than of the man who was posing for him. But in the Frick picture, Rembrandt gives us his own soul in his own portrait; he gives us the tragedy of his own life. All his worldly goods had been taken away; his house had been sold, and at fifty-two years of age he was left to begin the world again. The blow is bitter, but the fires in the man are not yet extinguished, his energy has not relaxed, and three years later he paints the great "Six Syndics of the Cloth Hall," a *chef d'œuvre* in which he conquers fresh difficulties.

REMBRANDT IN HAPPIER DAYS

The happiest days of Rembrandt's life were the nine years (1633-42) from the date of his betrothal to Saskia van Ulenburgh to her death. Her portrait (P. A. B. Widener's), if not an altogether satisfactory picture, is full of the bright light and brilliant color of Rembrandt's joyous years. A charming portrait of himself (Herbert S. Terrell's), resembling much that in the National Gallery, and showing him in the happiest of moods, was painted six years after their marriage. To the same date belong the celebrated so-called "Gilder," or "Le Doreur" (Mrs. H. O. Havemeyer's), one of the most exquisitely finished of that highly finishing period of Rembrandt's painting career, and the "Portrait of an Old Woman" (Mrs. Havemeyer's), both wonderfully warm and golden in coloring. "The Gilder" was an artist named Dorner,



YOUNG WOMAN AT CASEMENT
BY JOHANNES VERMEER
PROPERTY OF THE MUSEUM



A LADY WRITING
BY JOHANNES VERMEER
LENT BY J. P. MORGAN



LADY WITH A LUTE
BY JOHANNES VERMEER
LENT BY MRS. C. P. HUNTINGTON



THE MUSIC LESSON
BY JOHANNES VERMEER
LENT BY MR. HENRY C. FRICK



LADY WITH A GUITAR
BY JOHANNES VERMEER
LENT BY MR. JOHN G. JOHNSON

FRANZ HALS'S PORTRAITS

and the probabilities are that a misprint, rather than the sunshine of his pictures, as tradition says, gained this portrait the name of "Le Doreur." The splendid "Noble Slav" (W. K. Vanderbilt's), with a deep shadow on the left of the turban and on the lower part of the figure, has that brilliant light playing out of and around the body that only a genius of the first order could dare. But Rembrandt was a god in his art, and he made nature as it suited him. Where he wished that it should be light there was light. "The Marquis D'Andelot" (Richard Mortimer's) belongs to Rembrandt's marriage year. It used to be known as a "Young Man Buckling on His Armor" until recently, when an old French poem, describing the picture, was discovered to reveal the identity of the sitter. The oldest Rembrandt in the collection is a small sketch of himself (J. Pierpont Morgan's), painted in 1628; the most recent, the "Portrait of a Man," 1667, belonging to the Museum.

Saskia is dead. The celebrated "Night-watch" is refused. Three years later Rembrandt paints the "Portrait of a Girl," lent by the Art Institute of Chicago. She is a peasant. The picture is gray in tone, the only bit of color, the necklace of red beads, and there is little of the light that Rembrandt used to love. Hendrickje Stoffels entered Rembrandt's service about the time the picture was painted. It is possible to trace some likeness between this peasant girl and the charming woman with the pearl earrings in the Louvre and the touching portrait of Hendrickje (Mrs. Huntington's) shown in this exhibition, which was painted in 1660, two years before she died, the faithful friend of Rembrandt in his adversity. "The Standard Bearer" (George J. Gould's) has a big reputation, but he is a sad-looking man for his occupation, and does not bear the mien that would make one think he could defend it. The only one of Rembrandt's biblical pictures in the exhibition is "The Finding of Moses" (John G. Johnson's), painted about 1635. It is a small canvas, into which Rembrandt has again poured that marvelous light of which he alone knew the origin.

One wonders what would have happened had Rembrandt been apprenticed to Franz Hals instead of to the Italian-tainted Lastman. Light would undoubtedly have remained Rembrandt's principal theme, but would he have poured some of it into his master? Hals is cold, often shiveringly so, but when one sees those two portraits of "Herr Bodolphe" and "Vrouw Bodolphe" (J. Pierpont Morgan's), one cannot wish him otherwise. A touch of warmth would have ruined the pictures of that God-fearing old couple in their black costumes—wonderful blacks they are—she with a white cap and ruff and holding a pair of white gloves in her right hand. Look at her thumb; see how the Bodolphes hold their gloves; limply as men and women do; not graspingly, as most painters make them do. And that old man with his big black hat and black cloak, and eyes keen and full of business in spite of his seventy-nine years; and she soured by too much austere religion gathered from the moment she entered her cradle seventy-two years ago. Morally, what a contrast is Balthasar Coymans (Mrs. Huntington's), the gay young blade with hat cocked aside, richly dressed and with the neatest of white linen, whose glassy eyes and nervous hands plainly tell that the fear of God is not in him. The rising generation of Dutchmen of the early part of the century have forgotten what their forebears went through for religion's sake. Hard by is a portrait of Isabella Coymans (P. A. B. Widener's). We know she is a Coymans, for in all the Coymans portraits the family coat of arms of three cows' heads appears in the background. Isabella Coymans is holding out a rose; she is not beautiful, but she is fascinating with her Monna-Lisa-like smile. She is painted rather flatly, but she lives. There is more color in the "Boy Playing a Flute" (E. D. Libbey's), and Hals, with those bold brush strokes that never fail to strike exactly the spot they were intended to strike, makes his boy really blow into the flute, and the "Singing Boy" (Charles Stewart Smith's) is certainly singing.

One of the greatest heresies man can

commit is not to worship Cuyp. You may acknowledge the "golden haze," or "golden veil," and call Cuyp the "Dutch Claude," but there are "golden hazes," "golden veils," and Claudes in every country of the world. Still, there has never been more than one Claude Lorraine, and when Turner placed himself in rivalry to Claude, he made a mistake—for as there was only one

ness of age. There is fine tone and color in the "Man Eating Mussels" (M. C. D. Borden's), but very little life in the figures. There is one landscape of Cuyp's exhibited, that is absolutely dead so far as tone is concerned. But where so much is good, so much is exquisitely beautiful, the grumbling of an anti-Cuypist may seem out of place.



PORTRAIT OF HIMSELF
BY REMBRANDT

LENT BY MR. J. PIERPONT MORGAN

Claude there has never been another Turner.

One may admit that the best Cuyp landscape in the exhibition, that of Mr. Morgan, is full of "golden haze," and yet take exception to the well-outlined cattle whose muscles Cuyp has kneaded out of anything like nature. His poultry, if indeed he did paint the "Cocks and Hens" (John G. Johnson's), are positively lifeless, though they show good color, most of which seems to have been contributed by the mellow-

The public should understand that one visit to this collection will not satisfy an art-loving person's yearnings. It is an exhibition that calls for many visits and for much congratulation to this country that it should possess so many masterpieces of Dutch art.

In the portrait of "Michel de Wael" (Mr. Morgan's) the sureness of Franz Hals's brush stroke is strongly marked. It is as sure as that of Sorolla of modern times. There is a small painting of "Samuel Amp-

zing" (Sir William Van Horne's), given to preaching the gospel, judging from the book in his hand. Here one finds Frans Hals's strokes were quite as bold in miniature-sized pictures as in large paintings. There is another miniature portrait by Frans Hals of a man, which shows the same quality—the original, however, was a gay cavalier and not a preacher, and he reminds one of the "Gay Cavalier" in the Wallace collection. On each side of it hangs a small painting by Frans's brother, Dirk Hals, "Children With Cards" and "Girls With a Cat" (Mr. Morgan's), that are full of humor without being vulgar, as so often happens among the works of the "Little Dutchmen." The girl, who is shedding her first teeth, is as delightfully natural as she is plain.

VERMEER OF DELFT

Vermeer of Delft is one of the most sought-after Dutch painters of his time. It was Sir Joshua Reynolds who first rediscovered him in one painting, and then Vermeer seems to have disappeared from public ken. Until only a comparatively few years ago, he was again discovered by a French connoisseur. Hofstede de Groot has recognized fifty-three of his paintings. Other authorities do not acknowledge so many. Indeed, some recognize only thirty-two.

There are in the Metropolitan Exhibition five recognized Vermeers. One, however, owing to the chalkiness of the flesh tints, the coarseness of the brushwork, and the lack of brilliancy in the blues, would appear doubtful to the inexperienced.

"The Girl with Water Jug," a girl opening the casement of a window of leaded glass, was given to the Metropolitan Museum by Henry Marquand. It is seen to far better advantage where it hangs to-day than it was in its former place. As most of our readers must have seen this gem of Dutch genre, we will simply recall to their memories the buff bodice of the girl, the blue dress, and blue cloth, the reflection of blue in the glass jug, and the spirit of light that pervades this exquisite canvas. That same spirit of light has reached in the

same natural way the "Lady Writing" (Mr. Morgan's), but in the "Lady with Guitar" it appears to have been forced on to the lady by the black furniture in the foreground, and in the so-called "Music Lesson" to have reached in its natural state only the accessories on the table. Vermeer is supposed to have been a pupil of Rembrandt's, but the only one of Rembrandt's successors who has been positively proved to have worked in his studio is Nicholas Maes. Maes's "Old Woman" (John G. Johnson's), reading her Bible, and wearing a black hood, a red gown, and a miniver cape, is a grand piece of color, but the soul of Maes's master is not in it. We must for the present pass by Pieter de Hooch, Gerard Terborch, the Ostades, Paul Potter, and turn to Jan Steen, and after him, to the landscapists.

RUISDAEL, HOBBEA, AND CUYP

Waagen was considered in his day a great art critic, but how he managed to discover that Jan Steen was, next to Rembrandt, the greatest genius among the Dutch painters passeth understanding. De Groot allows Jan Steen 889 works. The majority of them must have been "pot-boilers," and those that were not surely do not place him within hem-touching neighborhood of Rembrandt. "The Merry-makers" (Mr. Widener's) is the best of the five shown at the Metropolitan Museum; the drawing is excellent, and the color is good, the pale-blue skirt and orange-spot petticoat of the tipsy woman in the foreground blending well with the browns and reds of the rest of the company; but in the "Dancing Couple" only the woman dangling her child is really worthy of admiration, and that group is excellent. As for "The Drained Cask," it is a "pot-boiler" for the dissipated, and the "Grace Before Meat," with the boy casting up his eyes to Heaven—Jan Steen used him so often—is another "pot-boiler"—for the "unco guid."

Jacob van Ruisdael does not fare very well at the exhibition, except for those who like his waterfall scenes, but there is a charming little landscape with a bridge that, but for the catalogue, we should have

dared call a Hobbema. The "Dunes Near Haarlem" also has its merits. Hobbema is grandly represented in the "Trevor Landscape" (Mr. Morgan's), more subtle than the "Holford Landscape," also owned by Mr. Morgan, which was painted four years before. There is a bluish-gray tone in the "Trevor Landscape" that touches the cottage and lurks among the trunks of the trees, which is to be found again in the

"Cottage Among the Trees" (Mr. Frick's). But it has been decreed from Berlin that Ruisdael having "modestly" put his soul into his landscapes, he must be accepted as greater than Hobbema. It is quite possible that Constable learned something from Hobbema which he handed on to the "1830 men," but, truth to tell, it is hard to see where the Barbizon school has improved on Hobbema.

CHARLES FOLLEN McKIM

CHARLES FOLLEN McKIM, a Trustee of the Museum since 1905, died on September 14th at St. James, Long Island. His firm were the architects of the more recent extensions of the Museum, and he has served the Museum as a member of its Committee on Sculpture, its Committee on Casts and Reproductions, the special committee on the exhibition of the works of his friend, Augustus Saint-Gaudens, and in connection with the Lazarus Scholarship.

The following obituary notice was printed in the *Evening Post* of September 15th:

Charles Follen McKim was born in Chester County, Pa., on August 24, 1847. He was the son of James Miller and Sarah Speakman McKim, both prominent abolitionists, his father a Presbyterian clergyman, his mother a famous Quaker beauty. The elder Mr. McKim was for years resident publishing agent in Philadelphia of the Pennsylvania Anti-Slavery Society, and a founder of the American Anti-Slavery Society. The measure of their interest in the cause appears from their readiness to accompany Mrs. John Brown to Charlestown early in December, 1859, when she went to bid her husband farewell, and to bring back his body after his execution. At Harper's Ferry bullets whistled about them if they walked abroad.

The only son of this staunch couple, Charles F. McKim, early manifested such artistic

talent as to lead him to the Harvard Scientific School as a special student in 1866 and 1867. A natural draughtsman, using both hands in drawing with equal dexterity, he was able, in 1867, to gratify his ambition to attend the École des Beaux Arts in Paris. He spent the years from 1867 to 1870 in Dument's Atelier. He then supplemented his course in Paris by traveling through Europe for two years studying the various types of architecture as illustrated in buildings ancient and modern. Returning to this city in 1872, he entered the office of H. H. Richardson, then the foremost architect in this country. In this office was also William R. Mead. The two became at once warm friends, and from 1877 on they were associated in the practice of their profession. Two years later they were joined by the late Stanford White, and the familiar firm formed. The success of this association was early assured, and almost from its formation its members became dominating figures in their profession, and carried off the honors in one competition after another until the rush of work to them made them abandon all competitive undertakings.

The first important work of the firm in this city was the construction of the "Henry Villard block," which still stands on Madison Avenue, behind St. Patrick's Cathedral, in all its dignity and impressiveness and beauty. The Portland Hotel, in Portland, Ore., was another early and successful undertaking which has long demonstrated its

suitability for the purpose for which it was erected. In most of their earlier work the three partners coöperated to such an extent that it was impossible to give the credit for any one building to one more than to the other. Mr. White, however, specialized on interiors, while Mr. Mead was the practical man of the firm. The genius of the other two men occasionally led them to overlook such practical details as service stairs, closets, etc., but Mr. Mead was on hand to call attention to these oversights. The Boston Public Library was the first large undertaking which was distinctively Mr. McKim's. He and Mr. Mead began their plans for the Boston Public Library in 1888. They worked over the designs for a year, and then, finding them unsatisfactory, destroyed the plans. Mr. McKim went abroad to study library buildings in England and France. He finally selected the Bibliothèque de Ste. Geneviève in Paris as a model from which to work. New designs were begun, and within eight months the underlying idea of the French building was all that remained. The success of this building, still one of the noblest architectural monuments in this country, remains notable. Still another notable building for which Mr. McKim alone deserves the credit was the Agricultural Building, at the Chicago World's Fair, in 1893. Whereas the Boston Public Library has sometimes been criticised in its detail, there was nothing but praise for the exquisite structure in Chicago. That it could not have been perpetuated is a cause for continuous regret.

The beautiful University Club in New York and the White House improvement are also to be credited to Mr. McKim's skill. The former shows, like many of his other buildings, the influence of foreign forms; its interior has been criticised as almost wholly lacking in suggestiveness of the scholastic; that the whole is one of the finest structures in New York City has never been denied. Among the ignorant in Congress the White House reconstruction and addition called for much unjust criticism, but in the profession and among intelligent laymen, the success of the alteration is universally admitted. Among the other notable buildings erected by McKim,

Mead & White are the State Capitol in Rhode Island, the Brooklyn Institute of Arts and Sciences, the Newport Casino, the Architectural building at Harvard, the Boston Music Hall, the Century Club in this city, the new Columbia Library, the Walker Art Gallery at Bowdoin, the Bank of Montreal, the Madison Square Garden, and the New York Life buildings in New York, Kansas City, and Omaha. Into the Harvard Club, of this city, a rarely successful structure, Mr. McKim put all his love and reverence for the Cambridge University, which gave him the honorary degree of A.M., in 1890, as did Bowdoin, in 1894. Harvard Hall, the new wing to the Harvard Club, is a superb assembly and dining room. At one of the first gatherings of Harvard men in this room President Eliot paid a high tribute to Mr. McKim as a man and as an artist, and as one who had done greater service for his university and his country than anybody realized. He wound up by calling for three cheers for Mr. McKim, who was then at the beginning of his illness. Mr. McKim's hand is also to be seen in the exquisite buildings of the new University of Virginia. The noble and impressive quadrangle of that institution is carried out with exquisite appreciation of the traditions, surroundings, and spirit of that institution. No other similar opportunity of building anew in its entirety, a venerable college has been give to other architects in this country, and McKim, Mead & White made the most of theirs. Many superb city residences and country homes are also the work of the firm.

Mr. McKim, though generous and public-spirited, put himself but little before the public eye. Yet he gave freely of his time and talents to struggling individuals or to the public service. To Columbia he gave two traveling fellowships for architectural students. A founder of the American Academy in Rome, president for a time of the American Institute of Architects, he also served on the commission for the improvement of Washington and the New York Art Commission. He became an N. A. in 1907; but the crowning reward of his career was the winning of the King's Medal of the Royal Institute of British Architects be-

cause of his services for the advancement of architectural art. This was awarded to him in London on June 22, 1903, and was followed the next day by a great dinner of the British Institute in honor of Mr. McKim, who was the second American to receive this distinction. In receiving the gold

medal, Mr. McKim said he accepted it for his whole profession in America, rather than as a personal tribute. "The fact that this medal has gone to America twice in a decade," he said, "shows how kindly the English body recognizes the work of its younger colleagues."





PORTRAIT OF HIMSELF
BY REMBRANDT
LENT BY MR. EDWARD DRUMMOND LIBBEY



PORTRAIT OF HIMSELF
BY REMBRANDT
LENT BY HERBERT L. TERRELL



PORTRAIT OF HIMSELF
BY REMBRANDT
LENT BY MR. P. A. B. WIDENER

WEST AND HIS TEACHING

THE portrait of Robert Fulton by West, which hangs in the place of honor in the American Section of the present Hudson-Fulton Exhibition, shows the inventor in the years after the successful venture of the *Clermont*. It was no doubt a pleasure to the President of the Royal Academy to paint his former pupil, now become famous—though in an entirely different sphere from what he might have anticipated—and he has attested his own interest in the new invention by the glimpse of the steamboat seen through the window to the right of the sitter.

The success which crowned his efforts in the direction of invention has somewhat obscured Fulton's endeavors as a painter—the years of his study and work—and it is well that the present celebration should have given occasion for the remembrance of this interesting phase of his career. Some idea of his efforts may be gained from the valuable bibliography of his works contributed to the second volume of the Exhibition catalogue by his great-granddaughter, Mrs. Alice Cray Sutcliffe.

Fulton's similarity in this phase of his career to that other American inventor, Samuel Finley Breese Morse, is worth recalling here. Both studied in London with West, both returned to this country with high hopes for their careers as painters, and both gained their highest recognition as men of invention.

Hanging beside Fulton's portrait by the President of the Royal Academy are two portraits of his friend, Joel Barlow, the distinguished politician, diplomatist, and writer, painted by him, and nearby is a fine portrait of Jeremiah Evarts, by Morse. In view of the relationship which all of these men bore to one another, and of their vital interest in art, it may be of interest to quote the following letter of West, addressed to John R. Murray, a merchant of New York, one of the founders of the American Academy of Arts, our earliest institution of this sort, and an Honorary Member of the National Academy of Design which succeeded it. It contains advice to

the American people on the cultivation of the arts, and is an official utterance whose delivery was undoubtedly received with respect at the time it was written and which may, even now, more than one hundred years later, be referred to as the words of counsel from one who acted upon the beliefs that he cherished. The letter, which was presented to the Museum Library by Mr. John Crimmins in 1908, reads as follows:

LONDON, NEWMAN STREET,
16th April, 1804.

DEAR SIR:

Our friend Mr. Trumbull returning to America, I embrace the opportunity to thank you for your polite and obliging letter to me on the subject of your Academy of the Fine Arts at New York. It is an Institution which reflects great honor on its promoters, and I think has laid the foundation of the Fine Arts in the Western World; on the subject of those Arts permit me to offer you and my countrymen a few observations, which may not be unacceptable at the present moment.

The perfection of the fine Arts has been considered by civilized Nations as well as by Individuals, both in the ancient, and modern world, not only the Criterion of Civilization, but the means of securing to them a Refinement in Morals, and a Certainty of Immortality; The Greeks gave the brightest Example in the ancient World, and that the Romans followed their example is a Truth not to be denied;—The Italians pursued the same System;—The illustrious House of Medicis, who showed their rising Greatness, and the Papal influence becoming in the fifteenth, and sixteenth Centuries, the Zenith of their Excellence, have verified what I have advanced, and with the Greeks have secured to themselves an Immortality, never to be effaced, as long as the human Mind continues to be cultivated. France, Germany, Flanders and Holland have been equally solicitous to raise and preserve them, and have shared in their Glory; but of all the Moderns, England has given the brightest Example in her Cultivation, as well as utility, of them as connected, not only with what I have advanced, but as

giving new Energies in Manufactures, and Commerce, as well, as being one of the Means of the Elevation she so proudly holds in the Scale of Nations. The Establishment of The Royal Academy in London has given to this City, and to the Country, a Refinement in Taste that can render Life more agreeable, and Society more delightful, than that which our Forefathers experienced:

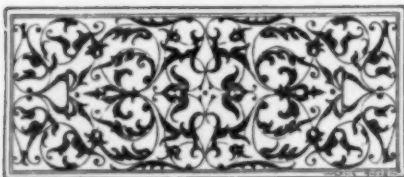
The Art of delineating Nature, and of rendering the Imagination visible by the Production of the Pencil has ever obtained a distinguished Rank among human Inventions;—Those Nations which have encouraged and cultivated it, as a matter of Taste, and Ornament only, have deprived it of one of its greatest Excellencies, that of Usefulness. Among the numerous and splendid Perfections to which the British Arts and Manufactures are now carried, there are few, perhaps none, but owe a Portion of their Excellence and Patronage to the Pencil, for it is by first transferring the Images of the Mind to the

Eye by the Aid of the Pencil, that the Hand of the Workman is instructed to execute: Impressed with these Ideas, I have had a Pride in cherishing the art of Delineation as the most powerful Means of Instruction, and on this Hand, I feel a Satisfaction that America has made a Beginning in cultivating the Art of Delineation, and Taste among her Inhabitants;—

It is on the foregoing Observations I wish America to fix her attention in cultivating the fine Arts—It is the great End for which they have been cultivated by all wise Nations, and it is the End for which America must also cultivate them. I shall take the first opportunity of securing for you (agreeable to yr. Request) a fine cast of the anatomical Figure in the Royal Academy, and with this, I send you the Abstract of the Laws and Regulations of that Institution.

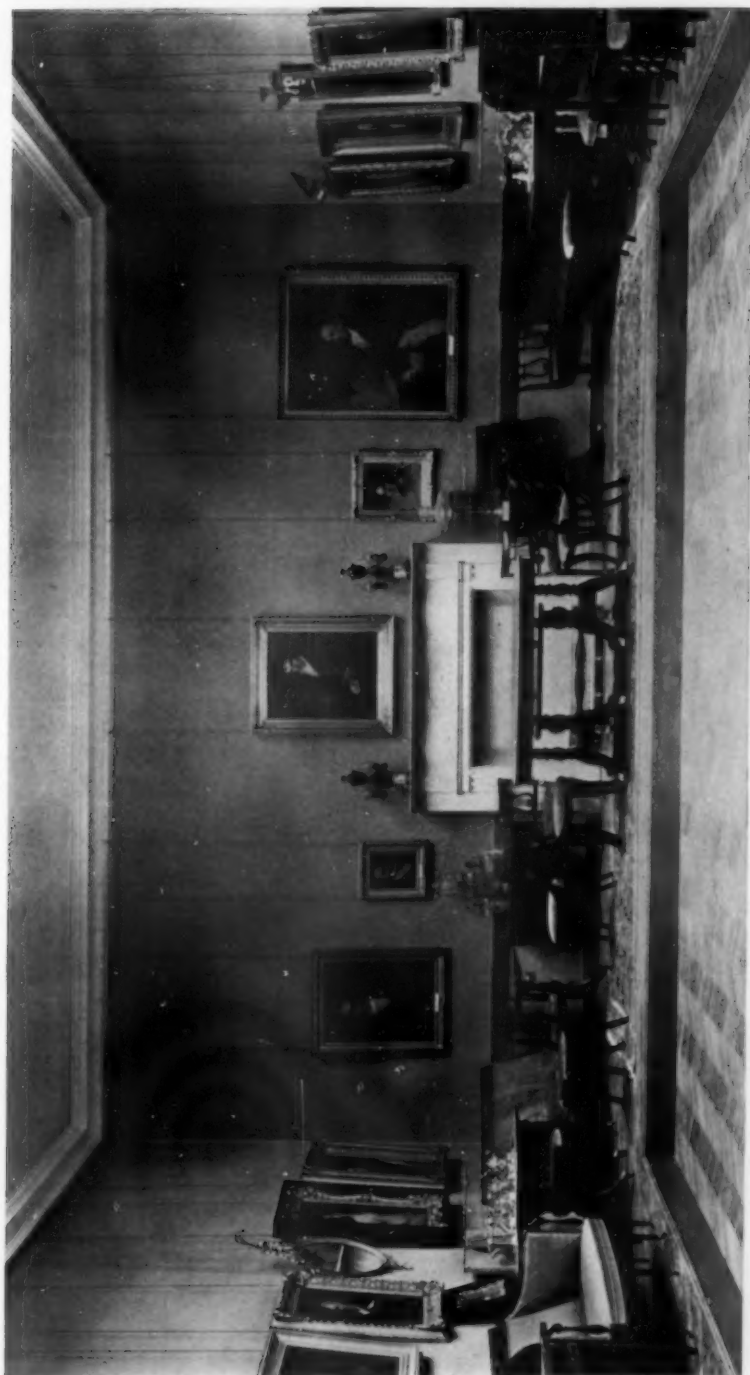
With Friendship and Esteem, I have the Honor

To be Dr. Sir Yr. Obligated Humble Serv't
BENJ^W WEST.

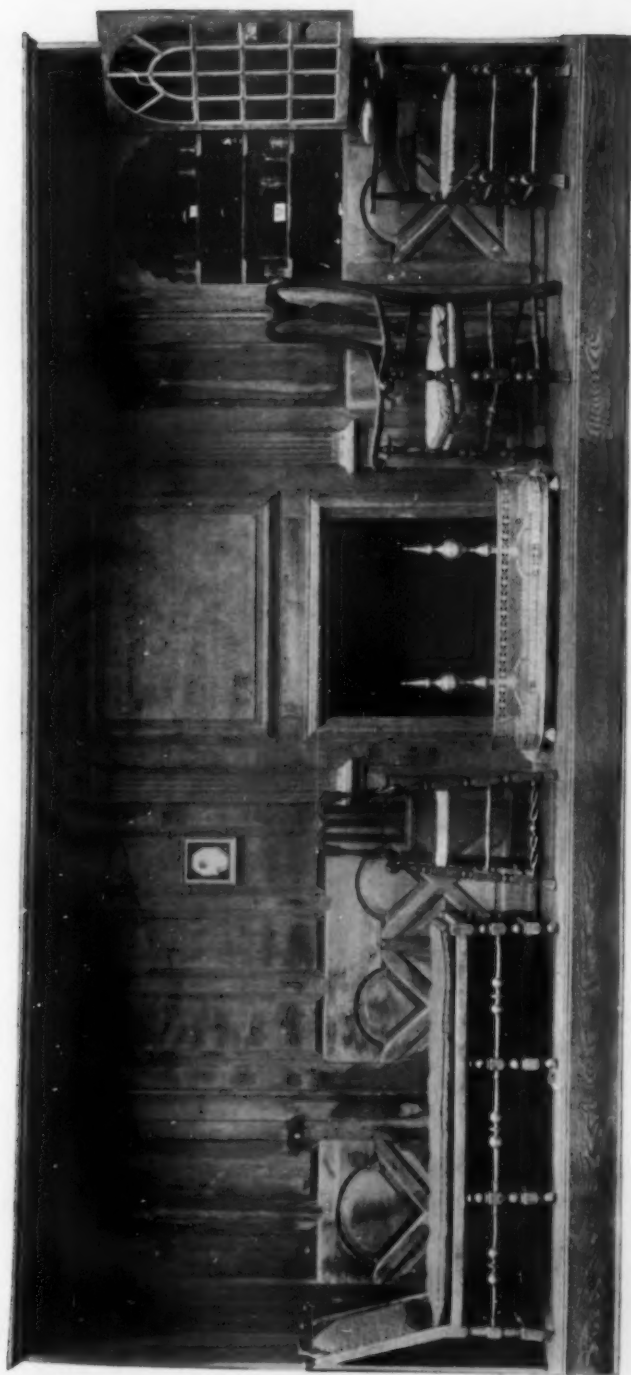




HUDSON-FULTON EXHIBITION, AMERICAN SECTION



HUDSON-FULTON EXHIBITION, AMERICAN SECTION



HUDSON-FULTON EXHIBITION, AMERICAN SECTION



TONDO
BY LORENZO DI CREDI

A TONDO BY LORENZO DI CREDI

LORENZO DI CREDI is an artist to whom it is hard to do full justice. He attracts indeed a certain popular esteem by reason of the religious sentiment of his Madonnas, but he is not whole-hearted enough in this appeal to compete with the full-blown rhetoric of a Carlo Dolci or a Sassoferrato. On the other hand, to the severer critic this popularity, mild though it be, creates a mood of vague distrust which he overcomes with difficulty. Such a one, enamoured of the virile accent of Verrocchio, and the supreme beauties of Leonardo, is

apt to regard Lorenzo di Credi as an almost negligible adjunct to that famous Florentine atelier. And yet his position is a very distinct one—he stands on another plane than the other assistants—than Botticini, or even that most accomplished and as yet nameless master who painted the Madonna and Angels ascribed to Verrocchio in the National Gallery, and who evidently is responsible for many works which still bear Verrocchio's name. The mere fact that amid such surroundings, with Verrocchio for master, and Leonardo da Vinci for a fellow pupil, Lorenzo di Credi's personality survives, clear and distinct throughout the whole body of his work; that he had the

humble self-confidence to use only such parts of Leonardo's all-embracing style as could be assimilated to his cloistered and unambitious spirit; that he was never a minor Verrocchio or a brilliant Leonardesque painter; these things proclaim a powerful artistic conviction.

Neither Verrocchio's sense of anatomical accent nor Leonardo's chiaroscuro with its deep psychological import could help Lorenzo to the expression of his ideas. The language that was proper to him was that of an earlier day, the language of pure line and brilliant oppositions of pure color, the language of Fra Angelico and the miniaturists. Two things, therefore, Lorenzo di Credi cherished in his art, the quality of his line regarded as pure linear design in the flat, and the pure enameled brilliance of his colored surfaces. True, he took on just so much of the knowledge of structural form and of light and shade as was inevitable to one of his time and place, but his acceptance of them is perfunctory—they yield no expressive quality to his work, and he subordinates them as much as he can to his feeling for illuminated linear design.

His linear design, though never great or intensely expressive, has rare purity and elegance of rhythm, and serves quite adequately to express his mood of gentle pietistic reverie. It is characteristic of Credi's unaspiring nature that his choice of subjects was narrow and showed no marked originality. In the *Noli me Tangere* of the Uffizi he attempted for once a theme of serious dramatic import, but his favorite theme was that of the Virgin kneeling in adoration before the Infant Christ laid upon the ground amid the ruins of the stable, with a wide, tranquil landscape stretching away into misty sunlit distances.

This theme he repeated again and again with many slight variations; sometimes he used a rectangular panel (National Gallery), sometimes one with an arched top (Berlin), sometimes a circular panel (Karlsruhe), and the composition was in each case varied and shifted only so much as to allow of its accommodation to the picture space.

One of the best of these arrangements of

the well-worn theme is the *Tondo* at Karlsruhe, where there is still something of Verrocchio's and Leonardo's structural feeling in the broad cast of the drapery. In the later treatment of the subject at Berlin, this fine structural design has given place to Credi's characteristic long, limp folds of soft drapery and the pose has become more languid and sentimental.

In the *Tondo* recently acquired by the Metropolitan Museum, the Virgin is very similar to the Berlin version, while the Child is almost the same in pose as the Child at Karlsruhe, allowing for the fact that the whole composition is reversed. On the whole, one would be inclined to place the New York version between these two, later than the Karlsruhe and earlier than the Berlin one.

But what distinguishes the New York version most is the presence of an angel bending over to support the infant St. John in the act of adoration. This angel is indeed one of the most purely Leonardesque figures in the whole of Lorenzo di Credi's work, and reminds one of that angel in the *Annunciation* in the Uffizi in which Lorenzo di Credi seems to have collaborated with Leonardo himself.

Certainly this head has a nobility and dignity, a psychological force which is rarely to be met with in Credi's work.

Finally, we must compare the New York picture with another *Tondo*, No. 1018, in the Pinakothek at Munich. According to the catalogue, this work is a copy of a lost original by Lorenzo di Credi, which itself is derived from a so-called Verrocchio at Sheffield. I am, unfortunately, not acquainted with the Sheffield picture, but there can, I think, be little doubt that the lost original by Credi is none other than the New York *Tondo*.

Except as regards quality, in which the inferiority of the Munich picture is marked, the differences are slight. The composition is reversed, the Virgin kneeling to the (spectator's) left, the angel to the right. The ruin has been made more intricate, more picturesque, and has thereby lost much of its compositional value.

The space behind the Virgin so beautifully and adequately filled in the New

York tondo by a view into the placid park-like landscape, is occupied in the Munich copy by a figure of the sleeping St. Joseph and a more elaborate landscape.

Besides these, there are many minor differences; the angel has wings, he is bending over more, and his face is seen in finer profile; St. John has a cartellino which is wanting in the New York picture; the Virgin's face is considerably changed and in a

way that suggests that the artist who made this replica had come under the influence of Piero di Cosimo.

In all these changes, something of the suave beauty of the New York picture has been sacrificed to the exigencies of a popular taste, which then as now preferred a quantity of small pictorial interests to the perfect expression of a fundamental idea.

R. E. F.



TONDO

BY LORENZO DI CREDI, KARLSRUHE, GERMANY



POTTERY MADE IN AMERICA, LATE XVIIIITH AND EARLY XIXTH CENTURIES
FROM THE ALBERT HASTINGS PITKIN COLLECTION
LENT BY THE WADSWORTH ATHENÆUM, HARTFORD, CONN.

EARLY AMERICAN CERAMICS

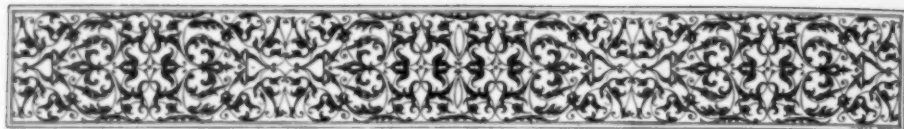
AMONG the collections lent for the Hudson-Fulton Exhibition is a remarkably interesting group of early pottery collected by Albert Hastings Pitkin, of Hartford, and now owned by the Wadsworth Athenæum of that city. Dr. Edwin AtLee Barber, the Director of the Pennsylvania Museum, writing on the earliest work of American potters in an introductory note in the Catalogue, says:

"Porcelain does not appear to have been fabricated in the United States previous to the nineteenth century. White ware, by some called porcelain, had been made at various times and places between 1684 and 1800, but this was in reality a soft, opaque, white body of the nature of English cream ware. Although experiments were commenced in the manufacture of true translucent porcelain in Philadelphia and New York City as early as 1816 (by William Ellis Tucker in the first-named city, and by Dr. Mead in New York), it was not perfected in this country before 1825, when Tucker first seriously began the manufacture of hard paste porcelain, after the French method, which was continued as a business venture for thirteen years. In the same year the Jersey City Pottery attempted to produce soft paste porcelain, in the English style, but the manufacture

was abandoned after about three years (in 1828).

"On the other hand, decorative pottery of both ordinary red clay and refined white clays was produced extensively and successfully in various parts of the country from an early period. About 1684, Dr. Daniel Coxe, Proprietor of West New Jersey, commenced to make "chiney ware," the first white ware to be produced in the American Colonies. He erected a pottery at Burlington, New Jersey, where for several years he continued to make a good quality of earthenware which we now believe to have been somewhat similar to the tin enameled Delft ware made about the same time in Holland and England, and the stanniferous majolica which was manufactured by Spanish potters in Mexico as early as 1600.

"The German potters from the Palatinate along the Rhine settled in Eastern Pennsylvania previous to 1700 and brought with them the art of slip decoration, which they established in that section early in the eighteenth century. Slip-decorated and sgraffito pottery, coated with a lead glaze, continued to be produced extensively in the Pennsylvania-German settlements until 1850, when the art fell into decay. Some interesting examples of this red earthenware, bearing dates previous to 1825, are shown in the collection."



NOTES

THE LIBRARY.—The additions to the Library during the past month were one hundred and thirty-two volumes, divided as follows: by purchase, one hundred and twenty-eight volumes; by presentation, four volumes.

The names of the donors are Mr. John H. Buck, Mr. Robert W. de Forest, Mr. George A. Hearn, and Mr. J. Pierpont Morgan.

The number of readers during the month was 263.

Visitors to the Hudson-Fulton Exhibition who desire to make a further study of the works of the painters represented will find in the Library a large number of books which treat on the artists represented, and also a collection of photographs of their work.

There will be found also many works which contain reproductions of the styles of furniture, silverware, and other objects of art.

Among the important recent accessions are works on Jan Vermeer of Delft and Carel Fabritius, by C. Hofstede de Groot.

THE HUDSON-FULTON EXHIBITION CATALOGUE.—An illustrated edition of the Catalogue of the Hudson-Fulton Exhibition will be issued in the course of the next week. The two volumes, fully illustrated, are printed on large paper and bound in boards.

Orders for shipment will be filled upon receipt of the price of the work, \$5.00, and 30 cents express charges.

The unillustrated edition of the catalogue in paper covers is for sale at fifty cents.

ATTENDANCE.—The visitors at the Museum during the month of August have been as follows:

17 Free Days.....	32,618
4 Evenings.....	1,391
5 Sundays.....	21,411
9 Pay Days.....	3,331

58,751

DEPARTMENT OF ARMS AND ARMOR.—Through the coöperation of Mr. Rutherford Stuyvesant, Mr. Clarence H. Mackay, and Dr. Bashford Dean, the Museum has secured for the coming year the services of M. Daniel Tachaux of Paris, a skilled armorer, who will be intrusted to put in order the enriched objects, remount harnesses and make the necessary repairs in the collections of Arms and Armor. M. Tachaux has an interesting record: he has executed the repairs in some of the best-known European collections, and he is, indeed, one of the few artists who preserve to-day the practices and traditions of the armorer's guilds of the Middle Ages; he is the pupil and successor of Klein, the Dresden armorer who settled in Paris in the time of the third Napoleon, and who in turn was the representative of a long series of German artist-armorers. M. Tachaux brings with him the *outillage* of his master, containing the most varied instruments, some of which have been used by generations of armorers, and are known in no other branch of metal work. Thus there are no less than two hundred varieties of hammers, and all of these, like armorer's implements generally, have their specific names, names which, by the way, are unrecorded and are nearly extinct.

CHANGES IN THE GALLERIES.—The Cesnola Collection of Cypriote Antiquities as rearranged in Galleries 40B to 42 has now been thrown open.

The walls of the galleries containing the collection of casts from Greek sculptures have been repainted, a work which has caused them to be closed temporarily during the summer.

To lessen the various inconveniences and annoyances attending its use as an entrance hall on the Park side of the Museum, Gallery 40 has been remodeled to form three rooms, one of them making a real vestibule leading directly to the turnstiles and catalogue stall.

The Hoentschel collection of Gothic sculpture, lent by Mr. J. Pierpont Morgan in 1907, and which has been displayed in the Fifth Avenue Entrance Hall, has now been removed to the addition planned for its reception and recently completed. The installation of this collection and of the

Hoentschel Collection of eighteenth-century furniture and woodwork, which was presented by Mr. Morgan in 1907, will, it is hoped, be finished early in the new year.

THE CLASS ROOM.—During September the services of the Museum Instructor have been taken advantage of chiefly by individuals from out of town wishing a general visit to the Museum collections, although appointments are already being made for groups wishing to study some special period or subject.

With the opening of the schools, we hope to be of assistance to large numbers of teachers and classes. The plan for the use of the class-room follows closely upon that for last year. Classes numbering more than twenty meet first in this room, where a talk with lantern slides and photographs of the objects to be studied is given. Following this, the class is taken to the galleries to see the objects themselves.



THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

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Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and Library of Arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

OFFICERS

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BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute..	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS, who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. (Sunday from 1 P.M.) to 5.30 P.M. and on Saturday until 10 P.M.

PAY DAYS.—On Mondays and Fridays from 10 A.M. to 5.30 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to scholars under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 15,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflets.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the north side of the main building. Meals are served *à la carte* 10 A.M. to 6 P.M. and *table d'hôte* from 12 M. to 4 P.M.